

The four basic principles

The following is a brief overview of the basic principles of design that appear in every well-designed piece of work. Although I discuss each one of these principles separately, keep in mind they are really interconnected. Rarely will you apply only one principle.

Contrast

The idea behind contrast is to avoid elements on the page that are merely *similar*. If the elements (type, color, size, line thickness, shape, space, etc.) are not the *same*, then make them **very different**. Contrast is often the most important visual attraction on a page—it's what makes a reader look at the page in the first place.

Repetition

Repeat visual elements of the design throughout the piece. You can repeat colors, shapes, textures, spatial relationships, line thicknesses, fonts, sizes, graphic concepts, etc. This develops the organization and strengthens the unity.

Alignment

Nothing should be placed on the page arbitrarily. Every element should have some visual connection with another element on the page. This creates a clean, sophisticated, fresh look.

Proximity

Items relating to each other should be grouped close together. When several items are in close proximity to each other, they become one visual unit rather than several separate units. This helps organize information, reduces clutter, and gives the reader a clear structure.

Umm . . .

When gathering these four principles from the vast maze of design theory, I thought there must be some appropriate and memorable acronym within these conceptual ideas that would help people remember them. Well, uh, there is a memorable—but rather inappropriate—acronym. Sorry.

Summary of contrast

Contrast on a page draws our eyes to it; our eyes *like* contrast. If you are putting two elements on the page that are not the same (such as two typefaces or two line widths), they cannot be *similar*—for contrast to be effective, the two elements must be very different.

Contrast is kind of like matching wall paint when you need to spot paint—you can't *sort of* match the color; either you match it exactly or you repaint the entire wall. As my grandfather, an avid horseshoe player, always said, “*Almost*” only counts in horseshoes and hand grenades.”

The basic purpose

The basic purpose of contrast is two-fold, and both purposes are inextricable from each other. One purpose is to **create an interest on the page**—if a page is interesting to look at, it is more likely to be read. The other is to aid in the **organization** of the information. A reader should be able to instantly understand the way the information is organized, the logical flow from one item to another. The contrasting elements should never serve to confuse the reader or to create a focus that is not supposed to be a focus.

How to get it

Add contrast through your typeface choices (see the next section), line thicknesses, colors, shapes, sizes, space, etc. It is easy to find ways to add contrast, and it's probably the most fun and satisfying way to add visual interest. The important thing is to be strong.

What to avoid

Don't be a wimp. If you're going to contrast, do it with strength. Avoid contrasting a sort-of-heavy line with a sort-of-heavier line. Avoid contrasting brown text with black headlines. Avoid using two or more typefaces that are similar. If the items are not exactly the same, **make them different!**

Contrast is crucial to the organization of information—a reader should always be able to glance at a document and instantly understand what's going on.

Grant J. Egley
Rt. 4, Box 157
Greenville, MS 38701
(888) 555-1212

OBJECTIVE:

To find a position as a high school math teacher and football coach in the North Mississippi area

WORK EXPERIENCE:

August 1999-present Math teacher and football coach at St. Joseph High School, Greenville, Mississippi. Shared the joy of mathematics with high school students, attempted to teach private-school boys how to play football, went to mass on Fridays, and learned to speak with an Irish accent.

May 2001-present Assistant manager for The Beer Barn, Greenville, Mississippi. Tossed alcoholic beverages into vehicles whizzing through the drive-through, chased down shoplifters at 90 mph, and had quiet intellectual conversations with friends while waiting for customers.

Jan. 1997–May 1999 Math teacher and football coach at Leland High School, Leland, Mississippi. Taught Algebra I to freshmen, coached the offensive line for the Leland Cubs football team, hung out in the halls, twirled key rings full of keys, and drove an old red school bus on muddy Delta back roads with a busload of screaming ball players.

Summers 1997–2000 Manager of swimming pool for City of Leland, Recreation Department, Leland, Mississippi. Served as swimming pool manager. Got one heck of a tan, saved swooning females from conniving pool sharks, looked good, & splashed bullies.

EDUCATION:

1995 Mississippi Delta Junior College
1997 Mississippi State University – BS in Math & Science

PROFESSIONAL AFFILIATION:

Grand National Canoe Club, Executive Secretary, 2000–2002
We Bad Weightlifters of America, Member, 1993–present
National Organization of Brothers of Laura Egley, President, 1964–present

HOBBIES:

Waterskiing, tap dance, street racing, entering trivia contests

References available on request

This is a fairly typical résumé. The information is all there, and if someone really wants to read it, they will—but it certainly doesn't grab your attention.

And notice these problems:

There are two alignments on the page: centered and flush left.

The amounts of space between the separate segments are too similar.

The job titles blend in with the body text.

Notice that not only is the page more attractive when contrast is used, but the purpose and organization of the document are much clearer.

Grant J. Egley	
Route 4, Box 157 Greenville, MS 37501 (888) 555-1212	
Objective	To find a position as a high school math teacher and football coach in the North Mississippi area
Work Experience	<p>August 1999–present Math teacher and football coach at St. Joseph High School, Greenville, Mississippi. Shared the joy of mathematics with high school students, attempted to teach private-school boys how to play football, went to mass on Fridays, and learned to speak with an Irish accent.</p> <p>May 2001–present Assistant manager for The Beer Barn, Greenville, Mississippi. Tossed alcoholic beverages into vehicles whizzing through the drive-through, chased down shoplifters at 90 MPH, and had quiet, intellectual conversations with friends while waiting for customers.</p> <p>Jan. 1997–May 1999 Math teacher and football coach at Leland High School, Leland, Mississippi. Taught Algebra I to freshmen, coached the offensive line for the Leland Cubs football team, hung out in the halls, twirled key rings full of keys, and drove an old red school bus on ruddy Delta back roads with a husload of screaming ball players.</p> <p>Summers 1997–2000 Manager of the municipal swimming pool for the City of Leland Recreation Department, Leland, Mississippi. Got tan, saved swooning females from conniving pool sharks, looked good, and splashed bullies.</p>
Education	<p>1997 BS in Math & Science, Mississippi State University</p> <p>1995 Mississippi Delta Junior College</p>
Professional Affiliation	<p>Grand National Canoe Club, Executive Secretary, 2000–2002</p> <p>We Bad Weightlifters of America, Member, 1993–present</p> <p>National Organization of Brothers of Laura Egley, President, 1964–present</p>
Hobbies	Waterskiing, tap dancing, street racing, entering trivia contests
References available on request	

The problems were easily corrected.

One alignment: Flush left. As you can see above, using only one alignment doesn't mean everything is aligned along the **same** edge—it simply means everything is using the same alignment. Both the flush left lines above are very strong and reinforce each other (alignment and repetition).

Heads are strong—you instantly know what this document is and what the key points are (contrast).

Segments are separated by more space than the individual lines of text within each segment (contrast of spatial relationships; proximity).

Degree and job titles are in bold (a repetition of the headline font)—the strong contrast lets you skim the important points.

If the two “newsletters” below came across your desk, which one would you pick up first? They both have the same basic layout. They are both nice and neat. They both have the same information on the page. There is really only one difference: the newsletter on the right has more contrast.

ANOTHER NEWSLETTER!

J a n u a r y F i r s t 2 0 0 5

Exciting Headline

Wants pawn term dare worsted ladle
gull hoe hat search putty yowler coils
debt pimple colder Guilty Looks. Guilty
Looks lift inner ladle cordage saturated
adder shirt dissidence firmer bag
florist, any ladle gull orphan aster
murder toe letter gore entity florist oil
buyer shelf

Thrilling Subhead

“Guilty Looks!” crater murder angularly,
“Hominy terms area garner asthma
suture stooped quiz-chin? Goiter door
florist? Sordidly null!”

“Wire nut, murder?” wined Guilty Looks,
hoe dint peony tension tore murder’s
scaldings.

“Cause dorsal lodge an wicket beer
inner florist hoe orphan molasses
pimple Ladle gulls shut kipper ware firm
debt candor ammonol, an stare otter
debt florist! Debt florist’s mush toe
dentures furry ladle gull!”

Another Exciting Headline

Wail, pimple oil-wares wander doe
wart udder pimple dum wampum toe
doe Debt’s jest hormone nurture.

Wan moaning, Guilty Looks dissipater
murder, an win entity florist. Fur lung,
diek averigereese gull wetter putty
yowler coils cam tore morticed ladle
cordage inhibited buyer hull firmly off
beers—Fodder Beer (home pimple,
fur oblivious raisins, coiled “Brewing”),
Murder Beer, an Ladle Bore Beer. Diek
moaning, oiler beers hat jest, lifter
cordage, ticking ladle baskings an
hat gun entity florist toe peck block-
barriers an rash-barners. Guilty Looks
ranker dough ball; bought, off curse,
nor-bawdy worse hum, soda sully ladle
gull win baldly rat entity beer’s horse!

Boring Subhead

Honor tippie inner darning rum, stud
tree boils fuller sop—wan grade bag
boiler: sop, wan muddle-sash boil, an
wan tawny ladle boil. Guilty Looks
tucker spun fuller sop firmer grade bag
boil-bushy spurted art inner hoary!

“Arch!” crater gull, “Debt sop’s toe
hart—barne mar mouse!”

Dingy traitor sop inner muddle-sash
boil, witch worse toe coiled. Butler sop
inner tawny ladle boil worse jest rat, an
Guilty Looks aided oil lop. Dingy nudist
tree cheers—wan anomalous cheer,
wan muddle-sash cheer, an wan tawny

This is nice and neat, but there is nothing that attracts your eyes to it. If no one’s eyes are attracted to a piece, no one will read it.

The source of the contrast below is obvious. I used a stronger, bolder typeface in the headlines and subheads. I repeated that typeface (principle of repetition, remember?) in the newsletter title. Because I changed the title from all caps to caps/lowercase, I was able to use a larger and bolder type size, which also helps reinforce the contrast. And because the headlines are so strong now, I could add a dark band across the top behind the title, again repeating the dark color and reinforcing the contrast.

Another Newsletter!

J a n u a r y F i r s t 2 0 0 5

Exciting Headline

Wants pawn term dare worsted ladle
gull hoe hat search putty yowler colle
debt pimple colder Guilty Looks. Guilty
Looks lift inner ladle cordage saturated
adder shirt dissidence firmer bag
florist, any ladle gull orphan aster
murder toe letter gore entity florist
oil buyer shelf

Thrilling Subhead

"Guilty Looks!" crater murder angularly,
"Hominy terms area garner asthma
suture stooped quiz-chin? Gorter door
florist? Sordidly NUT!"

"Wire nut, murder?" wired Guilty Looks,
hoe dint peony tension tore murder's
scaldings.

"Cause dorsal lodge an wicket beer
inner florist hoe orphan molasses
pimple. Ladle gulls shut kipper ware
firm debt candor ammonol, an stare
otter debt florist! Debt florist's mugh
toe dentures furry ladle gull!"

Another Exciting Headline

Wail, pimple oil-ware wander doe
wart udder pimple dum wampum toe
doe. Debt's jest hormone nurture

Wan moaning, Guilty Looks dissipater
murder, an win entity florist. Fur lung,
disk avengeress gull wetter putty
yowler coils cam tore morticed ladle
cordage inhibited buyer hull firmly off
beers—Fodder Beer (home pimple,
fur obvious raisins, coiled "Browning").
Murder Beer, an Ladle Bore Beer. Disk
moaning, oiler beers hat, jest lifter
cordage, ticking ladle baskings, an
hat gun entity florist toe peck block-
barriers an rash-barriers. Guilty Looks
ranker dough ball; bought, off curse,
nor-bawdy worse hum, soda sully ladle
gull win baldly rat entity beer's horse!

Boring Subhead

Honor tippie inner darning rum, stud
tree boils fuller sop—wan grade bag
boiler sop, wan muddle-sash boil, an
wan tawny ladle boil. Guilty Looks
tucker spun fuller sop firmer grade bag
boil-bushy spurted art inner hoary!

"Arch!" crater gull. "Debt sop's toe
hart—barns mar mouse!"

Dingy traitor sop inner muddle-sash
boil, witch worse toe coiled. Butter sop
inner tawny ladle boil worse jest rat, an
Guilty Looks aided oil top. Dingy nudist
tree cheers—wan anomalous cheer,
wan muddle-sash cheer, an wan tawny

Would you agree that your eyes are drawn to this page, rather than to the previous page?

Summary of repetition

A **repetition** of visual elements throughout the design unifies and strengthens a piece by tying together otherwise separate parts. Repetition is very useful on one-page pieces, and is critical in multi-page documents (where we often just call it *being consistent*).

The basic purpose

The purpose of repetition is to **unify** and to **add visual interest**. Don't underestimate the power of the visual interest of a page—if a piece looks interesting, it is more likely to be read.

How to get it

Think of repetition as being consistent, which I'm sure you are already. Then **push the existing consistencies a little further**—can you turn some of those consistent elements into part of the conscious graphic design, as with the headline? Do you use a 1-point rule at the bottom of each page or under each heading? How about using a 4-point rule instead to make the repetitive element stronger and more dramatic?

Then take a look at the possibility of adding elements whose sole purpose is to create a repetition. Do you have a numbered list of items? How about using a distinctive font or a reversed number, and then repeating that treatment throughout every numbered list in the publication? At first, simply find *existing* repetitions and then strengthen them. As you get used to the idea and the look, start to *create* repetitions to enhance the design and the clarity of the information.

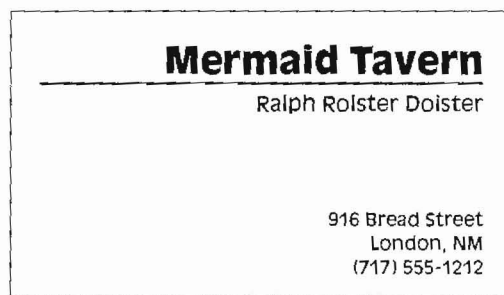
Repetition is like accenting your clothes. If a woman is wearing a lovely black evening dress with a chic black hat, she might accent her dress with red heels, red lipstick, and a tiny red corsage.

What to avoid

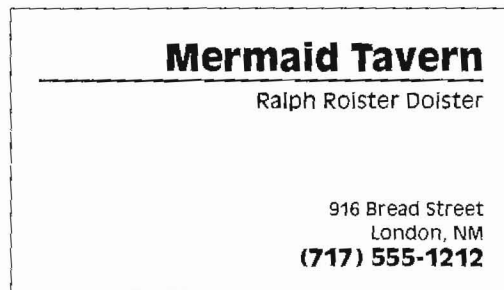
Avoid repeating the element so much that it becomes annoying or overwhelming. Be conscious of the value of contrast (read the next chapter and the section on contrasting type).

For instance, if the woman were to wear the black evening dress with a red hat, red earrings, red lipstick, a red handbag, red shoes and a red coat, the repetition would not be a stunning and unifying contrast—it would be overwhelming and the focus would be confused.

Here is the same business card we worked with earlier. In the second example, I have added a repetitive element, the strong, bold typeface. Take a look at it, and notice where your eye moves. When you get to the phone number, where do you look next? Do you go back to the beginning, the other bold type? This is a visual trick designers have always used to control a reader's eye, to keep your attention on the page as long as possible.



*When you get to the end of the information,
does your eye just wander off the card?*



*Now when you get to the end of the information,
where does your eye go? Do you find that it bounces
back and forth between the bold type elements?
It probably does, and that's the point of repetition—
it ties a piece together, it provides unity.*

Summary of alignment

Nothing should be placed on the page arbitrarily. Every element should have some **visual connection** with another element on the page.

Unity is an important concept in design. To make all the elements on the page appear to be unified, connected, and interrelated, there needs to be some visual tie between the separate elements. Even if the separate elements are not physically close on the page, they can *appear* connected, related, unified with the other information simply by their placement. Take a look at designs you like. No matter how wild and chaotic a well-designed piece may initially appear, you can always find the alignments within.

The basic purpose

The basic purpose of alignment is to **unify and organize** the page. The result is similar to what happens when you pick up all the baby toys that were strewn around the living room floor and put them all into one toy box.

It is often a strong alignment (combined, of course, with the appropriate typeface) that creates a sophisticated look, or a formal look, a fun look, or a serious look.

How to get it

Be conscious of where you place elements. Always find something else on the page to align with, even if the two objects are physically far away from each other.

What to avoid

Avoid using more than one text alignment on the page (that is, don't center some text and right-align other text).

And please try very hard to break away from a centered alignment unless you are consciously trying to create a more formal, sedate (often dull?) presentation. Choose a centered alignment consciously, not by default.

Even a piece that has a good start on a nice design might benefit from subtle adjustments in alignment. Strong alignment is often the missing key to a more professional look. Check every element to make sure it has a visual connection to something else on the page.



Ladle Rat Rotten Hut

The story of a wicket woof and a ladle gull

by H. Chace

Wants pawn term dare worsted ladle gull hoe lift wetter murder inner ladle cordage honor itch offer lodge, dock, florist. Disk ladle gull orphan worry Putty ladle rat cluck wetter ladle rat hut, an fur disk raisin pimple colder Ladle Rat Rotten Hut.

Wan moaning Ladle Rat Rotten Hut's murder colder meet.

"Ladle Rat Rotten Hut, heresy ladle basking winsome burden barter an shirker cockles Tick disk ladle basking tutor cordage offer groin-murder hoe lifts honor udder site offer florist. Shaker lakel Dun stopper laundry wrotel Dun stopper peck floors! Dun daily-dolly inner florist, an yonder nor sorghum-stenches, dun stopper torque wet strainers!"

"Hoe-cake, murder," resplendent Ladle Rat Rotten Hut, an tickle ladle basking an stuttered oft. Honor wrote tutor cordage offer groin-murder, Ladle Rat Rotten Hut mitten anomalous woof.

"Wail, wail, wail!" set disk wicket woof, "Evanescent Ladle Rat Rotten Hut! Wares are putty ladle gull going wizard ladle basking?"

"Armor going tumor groin-murder's," reprisal ladle gull. "Grammar's eeking bet. Armor ticking arson burden barter an shirker cockles."

"O hoel Heifer gnats woke," setter wicket woof, butter taught tomb shelf, "Oil tickle shirt court tutor cordage offer groin-murder. Oil ketchup wetter letter, an den—O bore!"

Soda wicket woof tucker shirt court, an whinny retched a cordage offer groin-murder, picked inner windrow, an sons debtor pore oil worming worse lion inner bet. Inner flesh, disk abdominal woof lipped honor bet, paunched honor pore oil worming, an garbled erupt. Den disk ratchet amimonol pot honor groin-

murder's nut cup an gnat-gun, any curdled ope inner bet.

Inner ladle wile, Ladle Rat Rotten Hut a raft attar cordage, an ranker dough ball. "Comb ink, sweat hard," setter wicket woof, disgracing is verree. Ladle Rat Rotten Hut entity bet rum, an stud buyer groin-murder's bet.

"O Grammar!" crater ladle gull historically, "Water bag icer gut! A nervous sausage bag ice!"

"Battered lucky chew whiff, sweat hard," setter blost-Thurseday woof, wetter wicket small honors phase.

"O, Grammar, water bag noise! A nervous sore suture anomalous prognosis!"

"Battered small your whiff, doling," whiskered dole woof, ante mouse worse waddling.

"O Grammar, water bag mouser gut! A nervous sore suture bag mouse!"

Daze worry on-forger-nut ladle gull's lest warts. Oil offer sodden, caking offer carvers an sprinkling otter bet, disk hoard-boarded woof lipped own pore Ladle Rat Rotten Hut an garbled erupt.

—H. Chace

Anguish Languish



urak Yonder nor sorghum stenches shut ladle gulls stopper torque wet strainers.

Can you see all the places where items could be aligned, but aren't?
If this is your book, go ahead and circle all the misalignments on this page. There are at least nine!

Check for illustrations that hang out over the edge just a bit, or captions that are centered under photos, or headlines that are not aligned with the text, or a combination of centered text and flush left text.



Ladle Rat Rotten Hut

The story of a wicket woof and a ladle gull

by H. Chace

Wants pawn term dare worsted ladle gull hoe lift wetter murder inner ladle cordage honor itch offer lodge, dock, florist. Disk ladle gull orphan worry Putty ladle rat cluck wetter ladle rat hut, an fur disk raisin pimple colder Ladle Rat Rotten Hut.

Wan moaning Ladle Rat Rotten Hut's murder colder inset. "Ladle Rat Rotten Hut, heresy ladle basking winsome burden barter an shirker cockles Tick disk ladle basking tutor cordage offer groin-murder hoe lifts honor udder site offer florist. Shaker lake! Dun stopper laundry wrotel Dun stopper peck floors! Dun daily-daily inner Ronst, an yonder nor sorghum-stenches, dun stopper torque wet strainers!"

"Hoe-cake, murder," resplendent Ladle Rat Rotten Hut, an tickle ladle basking an stuttered oft. Honor wrote tutor cordage offer groin-murder, Ladle Rat Rotten Hut mitten anomalous woof.

"Wail, wail, wail!" set disk wicket woof, "Evanescent Ladle Rat Rotten Hut! Wares are putty ladle gull going wizard ladle basking?"

"Armor going tumor groin-murder's," reprisal ladle gull "Grammar's seeking bet, Armor ticking arson burden barter an shirker cockles"

"O hoel Heifer gnats woke," setter wicket woof, butter taught tomb shelf, "Oil tickle shirt court tutor cordage offer groin-murder Oil ketchup wetter letter, an den—O bore!"

Soda wicket woof tucker shirt court, an whinny retched a cordage offer groin-murder, picked inner windrow, an sore debtor pore oil worming worse lion inner bet inner flesh, disk abdominal woof lipped honor bet, paunched honor pore oil worming, an garbled erupt. Den disk ratchet ammonol pot

honor groin-murder's nut cup an gnat-gun, any curdled ope inner bet.

Inner ladle wile, Ladle Rat Rotten Hut a raft attar cordage, an ranker dough ball, "Comb ink, sweat hard," setter wicket woof, disgracing is verses Ladle Rat Rotten Hut entity bet rum, an stud buyer groin-murder's bet

"O Grammar! crater ladle gull historically, "Water bag icer gull! A nervous sausage bag icer!"

"Battered lucky chew whiff, sweat hard," setter bloat-Thursdays woof, wetter wicket small honors phase

"O, Grammar, water bag noise! A nervous sore suture anomalous prognosis!"

"Battered small your whiff, doling," whiskered dole woof, ante mouse worse waddling.

"O Grammar, water bag mouser gull! A nervous sore suture bag mouse!"

Daze worry on-forger-nut ladle gull's lest warts Oil offer sodden, caking offer carvers an sprinkling otter bet, disk hoard-hoarded woof lipped own pore Ladle Rat Rotten Hut an garbled erupt

—H. Chace

Argush Language



ural: Yonder nor sorghum-stenches shut ladlegulls stopper torque wet strainers.

Can you see what has made the difference between this example and the one on the previous page? If this is your book, go ahead and draw lines along the strong alignments.

Summary of proximity

When several items are in close **proximity** to each other, they become one visual unit rather than several separate units. Items relating to each other should be grouped together. Be conscious of where your eye is going: where do you start looking; what path do you follow; where do you end up; after you've read it, where does your eye go next? You should be able to follow a logical progression through the piece, from a definite beginning to a definite end.

The basic purpose

The basic purpose of proximity is to **organize**. Other principles come into play as well, but simply grouping related elements together into closer proximity automatically creates organization. If the information is organized, it is more likely to be read and more likely to be remembered. As a by-product of organizing the communication, you also create more appealing (more organized) *white space* (designers' favorite term).

How to get it

Squint your eyes slightly and **count** the number of visual elements on the page by counting the number of times your eye stops. If there are more than three to five items on the page (of course it depends on the piece), see which of the separate elements can be grouped together into closer proximity to become one visual unit.

What to avoid

Avoid too many separate elements on a page.

Don't stick things in the corners and in the middle.

Avoid leaving equal amounts of white space between elements unless each group is part of a subset.

Avoid even a split second of confusion over whether a headline, subhead, caption, graphic, etc., belongs with its related material. Create a relationship among elements with close proximity.

Don't create relationships with elements that don't belong together! If they are not *related*, move them apart from each other.

Proximity is really just a matter of being a little more conscious, of doing what you do naturally, but pushing the concept a little further. Once you become aware of the importance of the relationships between lines of type, you will start noticing its effect. Once you start noticing the effect, you own it, you have power over it, you are in control.

7th ANNUAL GALARIA WINE & CHILE FIESTA

NEVER BEFORE IN GALARIA HISTORY

HAS ONE BEEN ABLE TO TASTE 50 GALARIA RESTAURANTS AND 50 INTERNATIONALLY-ACCLAIMED WINERIES AT ONE LOCATION ON ONE DAY. DON'T MISS OUT! JOIN US FOR THE BIG EVENT OF THE 7TH ANNUAL GALARIA WINE & CHILE FIESTA THIS SATURDAY FROM 12 NOON UNTIL 4:30 P.M. AT THE EL DORADO HOTEL. \$35 ADMISSION INCLUDES UNLIMITED TASTINGS, SOUVENIR GLASS & ENTERTAINMENT. PLUS, A PORTION OF THE PROCEEDS TO BENEFIT THE GALARIA FOOD BRIGADE HELPING US FEED OUR HUNGRY NEIGHBORS. ADVANCE TICKETS STILL AVAILABLE AT GALARIA NEWS AND AT OUR PLAZA AMERICADO BOX OFFICE. LIMITED TICKETS WILL ALSO BE AVAILABLE AT THE DOOR.

I took this ad right out of the newspaper. Really. One of the biggest problems with it (besides being all caps) is that all the information is one big hunk.

Before trying to design with this information, write out the separate pieces of information that belong together; group the elements. You know how to do this—simply use your brain.

Once you have the groups of information, you can play with them on the page. You have a computer—try lots of options.

Rarely is the principle of proximity the only answer to a problematic page. The other three principles are intrinsic to the design process and you will usually find yourself using all four. But take them one at a time—*start* with proximity. In the example below, I decided which elements should be close together, then experimented with the other principles (and fonts).

Never before in Galaria history...

has one been able to taste 50 Galaria restaurants
and 50 internationally acclaimed wineries at one
location on one day. Don't miss out! Join us for
this big event!

\$35 admission includes unlimited tastings,
souvenir glass, and entertainment.

A portion of the proceeds will benefit the
Galaria Food Brigade, helping us feed
our hungry neighbors.



7th Annual Galaria Wine & Chile Fiesta

Advance tickets are still available at Galaria
News and at our Plaza Americado Box Office.
Limited tickets will also be available at the door.

Saturday 12 noon to 4:30 P.M.
at the El Dorado Hotel

The biggest problem with the original ad is that there is no separation of information. Setting all the text in all caps in one big block also took up all the space, so there was no extra, blank, "white" space to rest your eyes. It's okay to set the type smaller than 12 point! Really!

This is only one of dozens of possibilities for arranging the groups of information. I also used the principles of alignment and contrast, which you will be reading about shortly.